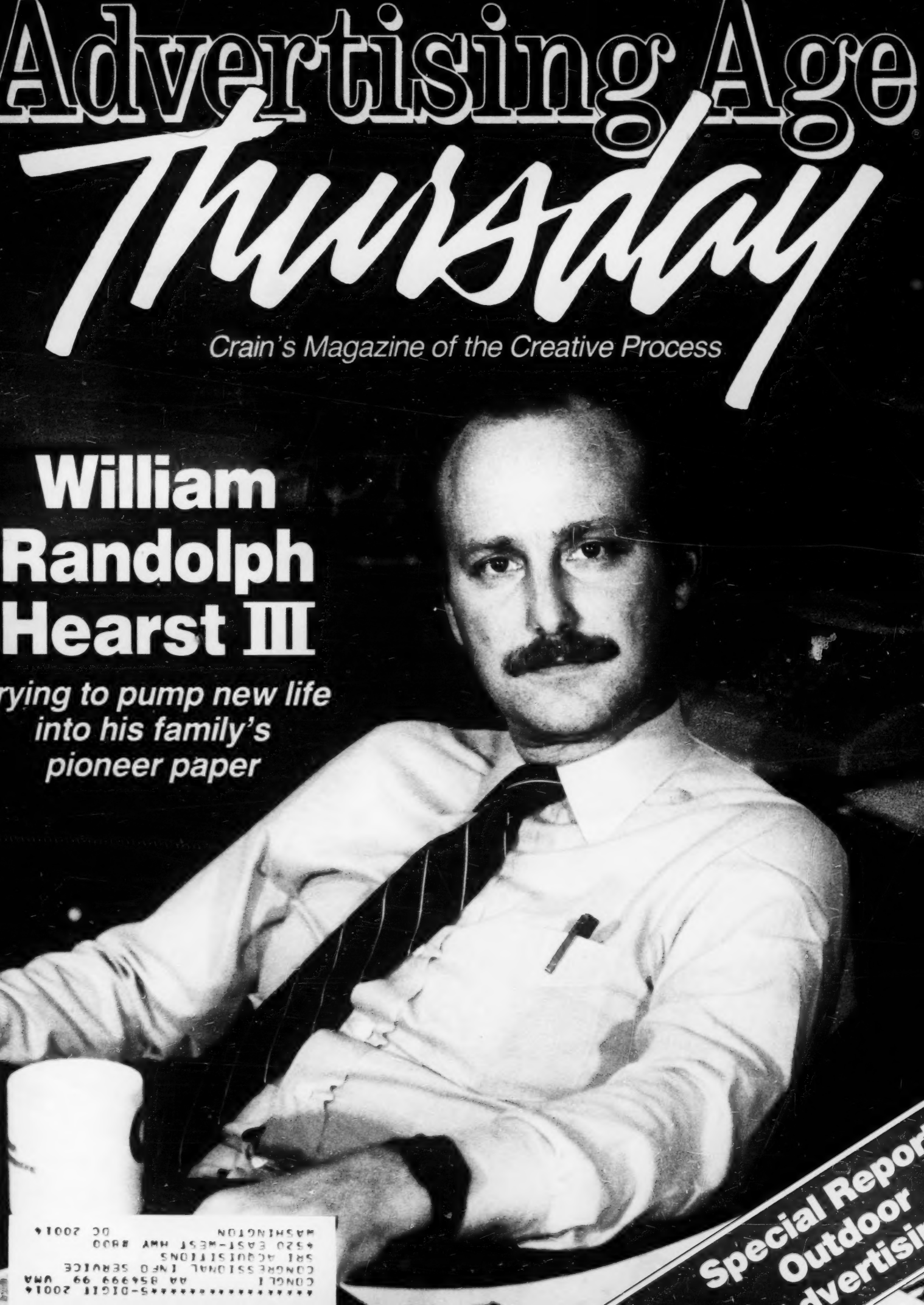
Advertising Age
Thursday
Crain's Magazine of the Creative Process

William Randolph Hearst III

rying to pump new life into his family's pioneer paper



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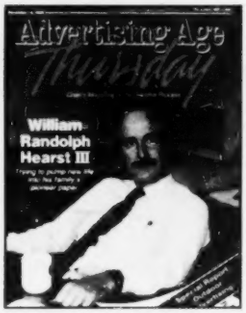
Thursday

The rosebud flowers

In the spring of 1984, after 10 years of searching for a niche both within and without the Hearst Corp., 36-year-old Will Hearst agreed to accept the publisher's post at the *San Francisco Examiner*, the paper from which his grandfather built an empire. Far from being a figurehead, Hearst has remade the paper into a feisty, irreverent and more interesting publication than it was—a place where some believe the "new journalism" has been reborn. *See Page 4.*



Cover photo by James D. Wilson

Dumping

Yuppies have had their day, and now it's the dumpies' turn. Two entrepreneurs in Denver have taken the downwardly mobile plunge to market the 1986 Dumpie calendar, which marks such dates as National Failure Day and Custer's last stand. *See Currents, Page 8.*

Media messages

Where can you get the latest on which network tv shows are the big winners in their prime time segments? Or advertising avails in upcoming tv and radio programing? In MediaWorks, Advertising Age *Thursday's* new feature for media and creative people. *See Page 30.*

Special Report—Outdoor Advertising

Outdoor advertising friends and foes are fighting in the halls of Congress as the industry registers steady growth, employs advanced technology and recruits new users. *Page 13.*

Presstime

Austin, Nichols reviews

New York—Austin, Nichols & Co., the Pernod Ricard SA subsidiary that markets Wild Turkey bourbon, has reopened its agency review, sources say. Calvillo, Shevack & Partners has handled the $9 million account for the past dozen years.

McCann to buy Sieber

Chicago—McCann-Erickson, New York, this week was expected to acquire healthcare agency Sieber & McIntyre, sources say. Sieber's billings hover near $90 million (AA, Dec. 9).

Coors taps UniWorld

Golden, Colo.—Adolph Coors Co. has named UniWorld Group, New York, its first agency of record for brand and corporate advertising directed at black consumers. Sources had estimated the account would be worth $6 million to $8 million annually. Coors is the second recent major account win by UniWorld, the nation's second-largest black-owned agency. Last week it gained a similar assignment from Ford Motor Co.'s Lincoln-Mercury division (AA, Dec. 9).

AMA: Ban tobacco ads

Washington—American Medical Assn. has officially endorsed a universal ban on tobacco advertising in all media. The group's policy-making house of delegates concluded that the inherent dangers of all tobacco products warrant an unprecedented call by the AMA for banning the advertising and promotion of a legal product.

Court backs Barclay ads

Washington—Brown & Williamson Tobacco Corp., Louisville, can advertise Barclay cigaret tar ratings even though they are not sanctioned by the Federal Trade Commission, a U.S. circuit court of appeals ruled here this week. B&W can advertise the ratings providing it doesn't imply they are comparable to brands tested by the FTC method. The decision partially overturns a lower-court ruling in favor of the FTC (AA, Oct. 17, '83). Ogilvy & Mather, Chicago, handles.

Chiat shares more shares

New York—Chiat/Day, Los Angeles, has taken another step toward wider employe ownership; chairman-ceo Jay Chiat has sold 30% of his remaining shares to the agency's employe shareholder ownership plan. He plans eventually to sell a majority 51% to that program. The agency was 100% owned by Mr. Chiat until he distributed 15% of his shares to key managers a year ago. "This allows Jay to get his money out of the agency without selling to an outsider," said Bob Wolfe, exec vp-general manager of the agency's office here. He added the sale does not signal any plan by Mr. Chiat to leave the agency.

Hancock preps $20M effort

Boston—John Hancock Mutual Life Insurance Co. on Dec. 22 breaks a $20 million campaign. Four network tv spots show how the company communicates with customers. Print includes

(Continued on Page 31)

Street Talk

The question: There's a growing trend for advertisers to return to television production, especially with miniseries and made-for-tv movies. With the risks involved, is this the way to go?

Bill Evans, senior vp-executive media director, Foote, Cone & Belding, Los Angeles: Yes, they should if they have the budget. But they have to remember it's an expensive proposition to mount a tv show. I've seen some clients get enamored of the idea and get close to making a deal. Then they come to realize that they hadn't figured on talent fees and other major costs. It's expensive, and it doesn't necessarily mean you can make a quality show. So for clients like Mazda, it's a great idea. But for average clients, it's probably too dear.

B. EVANS

C. BACHRACH

Charles Bachrach, senior vp-network and programing, Western International Media, Los Angeles: Yes, for a couple of reasons: The cost of buying time is getting exorbitant. It gives them more control over the message, and hopefully they can develop programing compatible [demographically] to the commercial message. For networks, programing costs are so expensive they're looking for partnerships with clients. On the down side, it involves a long-term commitment for a return a client might not see for a year.

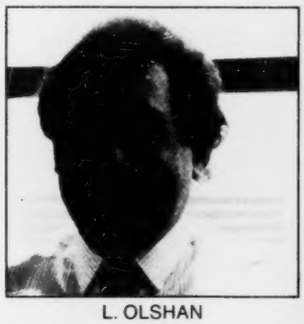
James Spero, senior vp-media director, Doyle Dane Bernbach/West, Los Angeles: If they want to put up the money, it could be terrific. Certainly, programing right now could use a shot in the arm. We need innovative programing, especially in cable. But it's a gamble. You might not get the ratings you want. It can be very cost-effective or you can lose your shirt, or somewhere in between.

J. SPERO

G. RUBIN

Gerrold Rubin, president, Needham Harper Worldwide, Los Angeles: It's just unaffordable to sponsor an entire show. From a production standpoint, no, I don't feel advertisers should interfere with the creative process; on the other hand, advertisers can add a perspective, because they know who their target audience is. When we look at a show, editorial content is more important to us than ratings.

Larry Olshan, president, Wells, Rich, Greene/West, Los Angeles: If it's a right fit for the advertiser—if the advertiser is large enough—very definitely. You can create your own environment in which you have complete control. It can be more efficient. But in the case of producing continuing series, the risks are horrendous with the high failure rate of new programing. We're seeing more of it now, but mostly it's a case of the big getting bigger.



L. OLSHAN

Advertising Age *Thursday* asks those who serve agency creative and/or media departments to share views on major advertising-related issues. While we're out there making calls for this feature, why wait for the phone to ring? Send pithy comments and a recent photo to: Street Talk, Advertising Age *Thursday*, 220 E. 42nd St., New York 10017.

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ABP MPA RED TAG ABC CMPA

Technology gives new look to great outdoors

By Richard Edel

New technology gave outdoor advertising a giant boost two weeks ago when Eastman Kodak unveiled the world's largest color photograph on the facade of New York's new Marriott Marquis Hotel overlooking Times Square.

The photograph, a scene from Tri-Star Pictures' "Santa Claus —The Movie," is not your average drugstore print. At 30 ft. by 50 ft., it marks the first "spectacular" size print, the first use of photography on an outdoor backlight display and a demonstration of how technology is changing the face of the industry.

But Rochester, N.Y.-based Kodak is not alone in the race to revolutionize out-of-home advertising with new products, techniques and materials.

Mediacom, a Toronto-based subsidiary of Gannett Co., Arlington, Va., early in 1985 introduced a new technique for reproducing signs on outdoor bulletins using a product called Superflex, a tough, flexible polyvinyl chloride plastic that previously was used only for backlight boards.

Other innovative companies are using pvc products to put outdoor boards in motion and to add a third dimension—depth—to poster displays. There also is a boom in the use of electronic message centers, allowing advertisers to continually update information on outdoor boards. One company, Clark White & Associates, Spokane, Wash., even has created a talking outdoor board.

Kodak scored a coup with the Marriott display, which it has secured through a long-term lease. The company not only unveiled its first print the day before millions lined up to watch Macy's Thanksgiving parade, but it also flashed holiday greetings to the crowd from a 6-by-50-ft. electronic message center mounted beneath the photograph.

"We wanted something so dazzling that it would make people stop and look," says Scott Grover, coordinator-market development for Kodak professional products.

The company wanted a full-size color transparency similar to Kodak's Colorama display in New York's Grand Central Terminal. Colorama is an indoor display measuring 1,080 sq. ft. The Marriott display, dubbed Kodarama, is one-third larger, mounted 30 ft. above the sidewalk and outdoors. Large scale outdoor photographs were untested.

"If this works the way we expect, we will have our name and image in the heart of the most visible location on the planet," Mr. Grover says. The backlight display will be viewed by about 1.5 million persons each day. If all goes well, the Kodarama print will be changed six times a year.

Depending on how the transparency and its mounting system holds up to the elements, Kodak is on the verge of introducing photography as an outdoor medium. Kodak accomplished essentially the same thing in 1981 for indoor backlight displays with the development of Duratrans, a heavy-duty pvc material.

"We all think photography is going to have an amazing impact on outdoor," says George Stonbely, principal with Spectacolor in New York. "What we've had to this point is airbrushing, screen printing and hand painting, but there's nothing that compares with an actual photograph."

A newly formed subsidiary of Mr. Stonbely's company, Spectarama, is responsible for installing and maintaining the Marriott display and for suggesting Kodak as the exclusive advertiser.

The Kodarama photo at the Marriott is reproduced on Duratrans, double laminated with a polyester material for protection from the weather and coated with matte vinyl to protect against ultraviolet sunlight.

The photo consists of 17 pieces of Duratrans spliced together at Kodak's Rochester laboratory and mounted on site with hooks and grommets in a large frame box. Backlighting is provided by approximately 900 fluorescent lamps producing 180 kilowatts. The lamps adjust for three levels of brightness.

To keep the transparency taut, Kodak engineers devised a system of 10 blowers mounted inside the frame box. The blowers create a partial vacuum by displacing air behind the photograph. Controlled automatically by dampers, the resulting inward bow of up to 12 ins. makes the photo "tight as a drum," says Jerrold J. Gearhart, Kodak supervisor of technical services. The blowers perform a dual purpose by also venting heat from the lights, which otherwise could cause distortion of the photo.

Although Kodarama is not yet available commercially, Kodak's Mr. Grover already is fielding inquiries, and he sees great potential. "This is a totally new concept, and we're going to make information [about the Marriott project] available to everyone," he says. "Our hope ultimately is to call attention to the fact that photography is an outstanding medium for outdoor."

Another innovation expected to have a big effect on out-of-home display is development by Mediacom of a process that allows ad reproduction on its Lumiflex pvc material on outdoor bulletins, or "superboards" as they are called in Canada. Previously, Lumiflex was used only for poster and backlight displays.

Mediacom, Canada's leading outdoor company, has spent more than $8 million in capital investments in the past year, opening the largest, most advanced airbrushing studio in North America. The company also maintains North America's largest screen printing press to produce 10-by-30-ft. backlight faces in one piece.

In 1985, Mediacom introduced Superflex, a process of reproducing ads in sections on large sheets of Lumiflex (up to 14 ft. by 48 ft.), which are seamlessly bonded and stretched over an existing superboard structure. The result is a standardized, high-quality reproduction rivaling photography, says Bill Smalley, marketing manager at Mediacom.

"It's not like you're going to have an artist in one city who is having a bad day. The quality of the reproduction in each market doesn't depend on the artist's mood," Mr. Smalley says.

Superflex has several advantages over poster paper in that it is more durable and reusable, lasting up to five years. It is easily posted and taken down, can be printed on both sides, and it is more economical than hand painting on orders of eight-plus poster faces, Mr. Smalley says.

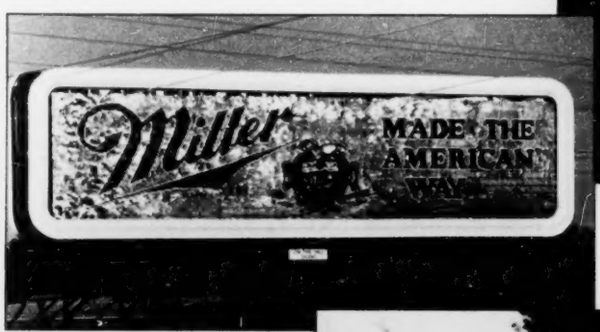
"This is the next generation in outdoor advertising. Nothing else can touch it," he says. "It's going to revolutionize the superboard concept."

Air Canada, the first of several national advertisers in Canada to use Superflex, was impressed with the material. The airline ran a program in 11 markets through mid-fall and plans a bigger one in 1986.

The ability to transfer ads to different locations was an advantage in reaching a target au-

(Continued on Page 18)

Eastman Kodak's Kodarama promoting "Santa Claus—The Movie" measures 30 ft. by 50 ft. on New York's Marriott Marquis Hotel.



Motion becomes an element of outdoor boards such as this one for Miller beer using discs that move and reflect light.

Comic Jeff Stilson, a Spokane, Wash., native, got lots of hometown exposure with routines broadcast by the Budweiser talking board, created by Clark White & Associates for B&B Distributing and Anheuser-Busch.

Rolling boards shift into gear

Two years ago a passing truck triggered an idea that set Joe Commerford and Stuart Shore on a quest.

"You know," Mr. Commerford recalls saying as a tractor-trailer rolled by while they were stalled in traffic, "I've wanted for 30 years to put signage on the side of that truck." Mr. Shore liked the idea, and the two quit their jobs at a Chicago outdoor sign company to form Mobilmedia Corp., Park Forest, Ill., in 1984.

Early next year, Mobilmedia will begin marketing rolling outdoor boards. The concept involves printing outdoor boards on polyvinyl chloride material, stretching it over a frame and attaching it to trucks with aluminum brackets.

New Visions, Miami, recently began marketing a similar product, and Vehicle Displays, New York, markets a product called Prestige Panels.

"The idea has tremendous potential," says John P. McGill, executive director of the American Trucking Foundation in Washington. "It's a heck of a big idea with lots of potential impressions, but it takes a lot to get something like this going."

A 1977 trucking foundation study sponsored by 3M found daylight exposure to graphics on over-the-road trucks generated 101 visual impressions a mile, or 10.1 million impressions per 100,000 yearly miles. Local delivery trucks rated even better

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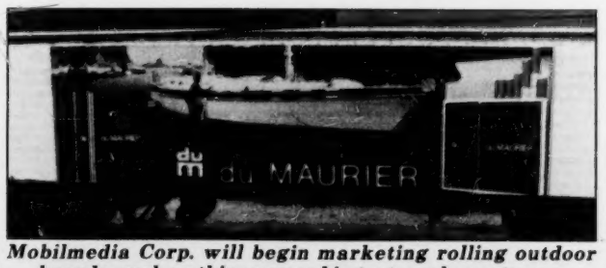

Mobilmedia Corp. will begin marketing rolling outdoor boards, such as this one used in test, early next year.

Richard Edel, a Chicago-based free-lance writer, is a frequent contributor to Special Report.

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Technology

(Continued from Page 17)

dience of business fliers, says Joyce Roblee, vp-media director at Ronalds-Reynolds, Montreal, which handles the Air Canada account. "[Superflex boards] were probably the one medium in the plan that built frequency," she says. The agency also liked the quality control in getting boards from one source, she says.

The material is being introduced in the U.S. by Gannett Outdoor of Chicago, which will be using it early in 1986 for outdoor bulletins for Soft Sheen, Marriott and Carson Pirie Scott & Co., a local retailer, says Dawyne Williams, account exec in the Chicago office. "We feel confident it will be a huge success here," he says.

Another innovation that is gaining favor is a new technique from Modern Graphics, New York, for producing three-dimensional posters and signs. The company counts a dozen of the top 200 U.S. advertisers in tobacco, liquor, soft drinks, oil, computers and electronics as clients, says Bob Gold, a principal with the company.

Modern Graphic's innovation is a process of heat-sealed embossing that is superior to the more universal technique of injection molding. With the embossing technique, pvc panels are printed like a flat piece with colors in register. Injection molding requires that printing be a quarter-inch to a half-inch out of register, which leads to unpredictable results, Mr. Gold says.

"There is no way to know what the final color is going to look like with injection molding until it's printed, and this is after you've spent thousands of dollars. More important is the time you lose," he says. "With our printing technique, what the art director approves on the color proof is what he gets. And we can hold incredible detail."

Molds for the 3-D signs are made from papier-mache sculptures created by art students in Italy. Posters can range from 9 ft. by 12 ft. to a maximum of 26 ft. by 38 ft. with a raised surface of up to 3 ins. Typical cost is between $2 and $6 per unit, Mr. Gold says.

"There is no difference in terms of cost than for flat paper. Agencies have no added expense," he says. The largest run so far was 30,000 signs.

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Rolling

(Continued from Page 17)

with 16 million visual impressions per 100,000 yearly miles. Nighttime use of trucks increased impressions by 37.5%.

"Our studies prove that a heck of a lot of people see trucks. This shapes their attitudes about a company and its products," Mr. McGill says.

But rolling boards, though promising, remain unproven with advertisers.

Outdoor Services, a San Francisco-based agency, tried them in Portland, Ore., for introduction of Hiram Walker's Royal Canadian brand several years ago. Dennis Zinchook, vp-account supervisor at Simons Michelson Zieve, Troy, Mich., the brand's agency, says followup interviews by Mobile Billboards, a Salt Lake City company that since has gone out of business, showed 314% better brand recognition.

"Those results are almost too remarkable, and I'm not sure how believable," Mr. Zinchook says. "I believe the advertising was effective, but the brand didn't show such remarkable sales figures."

Mr. Zinchook says he would consider trying rolling boards again, depending on market, situation and cost.

Per cent of local outdoor sales by business categories

	1985 (3 qtrs.)	1984
Automotive	18.6	15.0
Auto aftermarket	1.4	3.6
Beverages	26.4	18.4
Computers	1.3	3.8
Electronics	2.0	1.3
Fast foods	11.7	—
Heating/air cond.	1.8	3.5
Media	1.3	3.7
Office products	2.8	—
Sportswear	3.2	8.0

Source: Creative Marketing Services, Augusta, Ga.

Still another innovation is the use of materials that put outdoor displays in motion. Flektagrafix, formerly Air Display, a St. Louis-based display company, uses a multitude of quarter-size discs attached to beveled pegs on high-impact polystyrene boards. Air movement activates the discs to reflect sun and artificial light.

The discs pegs are made of polycarbonate and coated with acrylic for bright colors that will not fade, says Dan Shroyer, principal with the company. Mr. Shroyer started his company after seeing the signs in West Germany. After buying one for a business, "I couldn't believe the response!" he says.

Air Display holds the U.S. rights to a technique developed by German inventor Johannes Matthiesen, which seems to overcome some of the problems that have plagued moving parts on outdoor boards.

So far, Air Display has tested three signs in the St. Louis market and has licensed an Illinois outdoor company to produce two signs. "You can't talk to anyone in St. Louis who hasn't seen our signs," Mr. Shroyer says. "It makes it a very fun job."

The Foster & Kleiser division of Metromedia recently placed an outdoor bulletin in Chicago for the Illinois Film Office thanking film makers for supporting the growing Illinois motion picture industry. The bulletin incorporates thousands of pvc discs as the sparkling attire of Abraham Lincoln, who is tipping his hat in thanks. The irreverent style, not possible without new materials, foreshadows exciting things in store.

"It's a new era," one sign company executive says. "It's unbelievable."

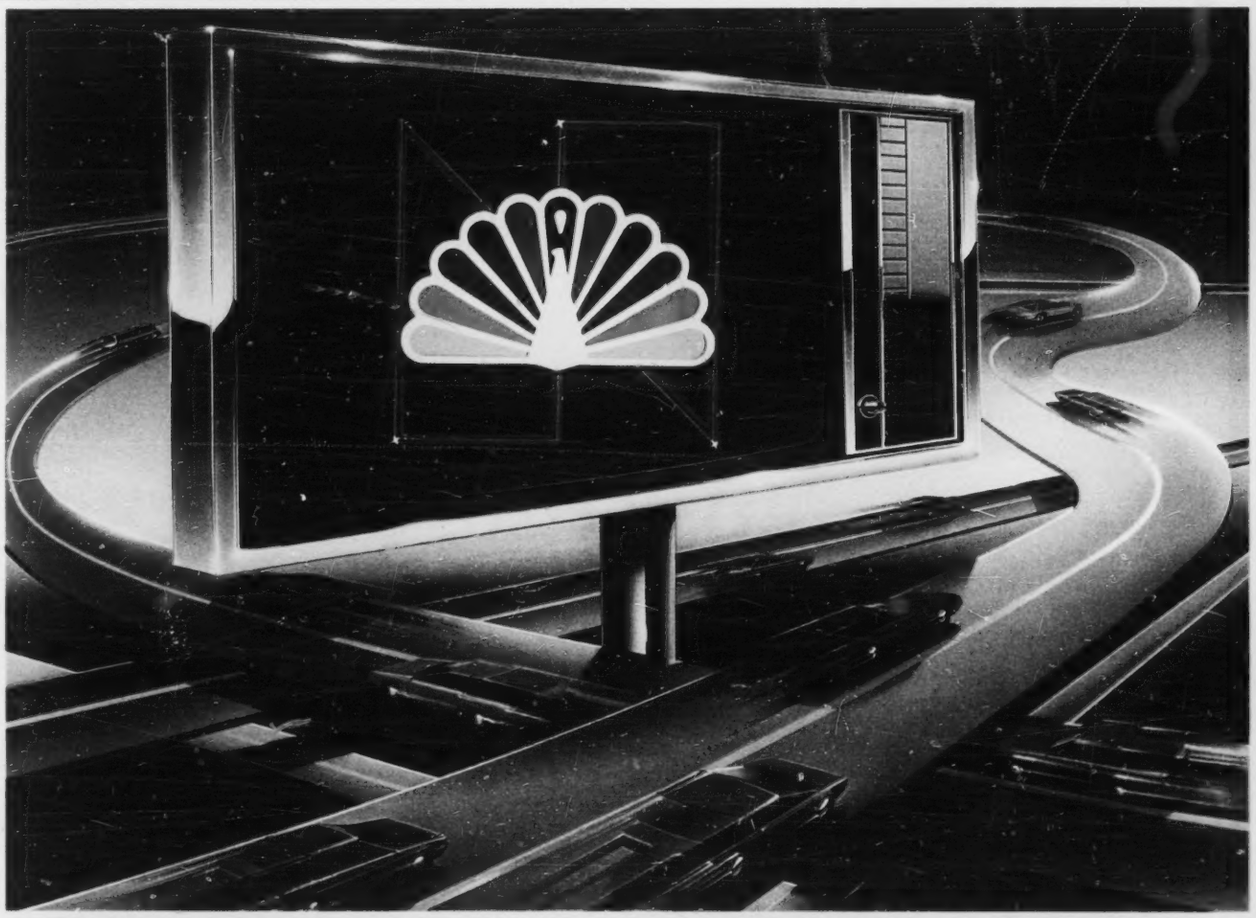
Ford Motor Co., which tested rolling boards in 10 markets during the 1983 introduction of Ford Tempo, met with disappointing results, says Roger C. Olsen, formerly ad manager with Ford division and now sales/promotion manager for light trucks.

"We listened to all the claims and gave it a shot. It was not satisfactory," he says. "We felt it provided less recall than stationary boards."

Barbara Barczyk, outdoor buyer for J. Walter Thompson USA, Detroit, which represents Ford, says 1,552 rolling signs were placed, and followup shopping mall interviews showed aided and unaided advertising awareness of 4% in Omaha and 10% in Denver. Ford was hoping for awareness levels in the 20% to 30% range, she says.

Mobilmedia's Mr. Shore acknowledges some companies may have had problems in the past, but believes his company has improved both the technique and the materials for rolling outdoor boards. For example, Mobilmedia uses Toronto-based Mediacom's new Superflex material. Mobilmedia's bracketing system permits changing outdoor boards in as little as 30 minutes, he says.

"We perceive this as a whole new medium. It's going to open up a lot of opportunities for everybody involved." —*R.E.*



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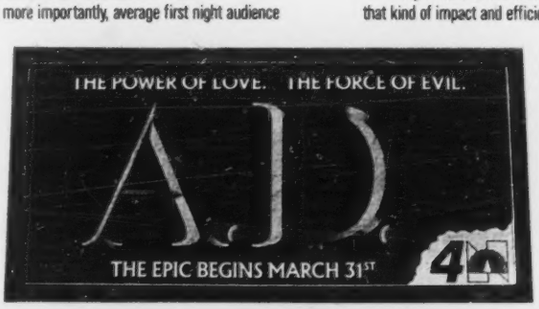

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Company

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AA

Industry battles beauty and beast images

By Lisa Phillips

True or false:

- The public dislikes outdoor boards and would like to do away with them.
- The Highway Beautification Act of 1965 has done little or nothing to improve the aesthetic quality of U.S. highways.
- The outdoor board lobby has sponsored amendments that have weakened the 1965 HBA.

If you answered "true" to any of the above statements, the Outdoor Advertising Assn. of America, a Washington-based trade group, has a pamphlet it would like you to read. "A New Look. Outdoor Advertising Myths & Facts" was published three months ago to combat anti-outdoor board stories appearing in national media, proposed legislation and any media coverage of the 20th anniversary of the passage of the Highway Beautification Act.

To those opponents who argue that the Federal Highway Administration has failed to regulate the outdoor industry, the OAAA cites figures from that federal agency showing the total number of signs has dropped from 1.1 million in 1966 to only 500,000 as of August. The number of signs per mile has dropped from 4.4 in 1966 to 1.7 this year, and outdoor advertising signs in commercial and industrial areas fell from 260,659 in 1966 to 241,608 this year.

As proof that the public really does like outdoor boards, the OAAA cites a nationwide survey conducted by the University of Michigan Survey Research Center that shows 64.5% of the people polled favored "reasonable regulation" of outdoor advertising. Only 19% favored doing away with outdoor ads.

Despite an expected 6% increase in outdoor ad spending this year, with an estimated 10% increase for 1986, and the dynamic emergence of new networks among outdoor companies, the industry is fighting image problems in the advertising industry as well as aesthetic issues.

About 80% of outdoor advertisers are local merchants and companies advertising in local markets, according to Bill Wilkins, president of the Institute of Outdoor Advertising, New York, the marketing arm of the outdoor industry. While total ad spending this year is projected at $98 billion, spending in the outdoor medium hit the $1 billion mark for the first time only two years ago and is projected at $1.23 billion in 1985.

Outdoor advertising frequently is overlooked by advertisers and agencies, many industry executives say, partially because of the belief that "outdoor is hard to buy."

One opponent of that sentiment is Martin Mullaney, president-chief executive officer of Out-of-Home Media Services, New York. Mr. Mullaney says buying outdoor advertising is easier than buying spot broadcast advertising.

Gordon and Richard Asch, owners of Asch Advertising, New York, an agency that deals exclusively in outdoor advertising, say outdoor buys can be as targeted as more expensive media such as broadcast and print.

Jim Creel, president of Creel Outdoor, Myrtle Beach, S.C., and this year's chairman of the IOA, argues against the popularity of broadcasting among advertisers.

"What we used to call broadcast media are now narrowcast media," he says. "You've got formatted tv stations now, like formatted radio stations. So you're losing, throughout the nation, a broad appeal for mass products. Outdoor can both broadcast and narrowcast."

But getting that message across to ad agency people is a continuous process, he says. It isn't unusual for the IOA to make creative and media presentations to account personnel at agencies, only to have them leave for other jobs within the year. Then the education process has to begin again.

In addition to the 20th anni-

Morris Communications Corporation Buys Naegele Outdoor Advertising

The Naegele Outdoor Advertising Companies were purchased in July by Morris Communications Corporation, Augusta, Georgia. Morris Communications Corporation (MCC), headed by William S. Morris III, chairman and chief executive officer, is comprised of daily and weekly newspaper businesses, commercial printing and computer operations. Upon the purchase of Naegele Outdoor Advertising, MCC became one of the top media companies in the United States.

Paul S. Simon is president of MCC. Richard E. Condon will continue as president of the Naegele Companies. A. Wayne Lamm serves as Naegele's national sales manager.

Morris Communications intends to preserve the tradition of excellence Naegele has established in the Outdoor industry by vigilantly maintaining and upgrading its Outdoor structures. The Naegele Companies were recently among the first major Outdoor concerns to offer early morning illumination (from 6-8 am). The 6-8 am drive time period accounts for over 11 percent of daily effective circulation, according to the Traffic Audit Bureau. Naegele's added illumination, at no extra charge, will mean even more exposure for Naegele advertisers.

Morris Communications Corporation media properties include: Alaska–Juneau Empire; Florida–Florida Times-Union, Jacksonville Journal, St. Augustine Record; Georgia–Athens Banner Herald, Athens Daily News, Augusta Chronicle, Augusta Herald, Savannah Morning News, Savannah Evening Press; Texas–Amarillo Daily News, Amarillo Globe-Times, Lubbock Avalanche-Journal, Lubbock Evening Journal. Newspapers (non-dailies) include: Florida–Courier-Journal (Crescent City); Georgia–Elberton Star-Elbert Beacon, Hartwell Sun, Royston News-Leader; South Carolina–Hilton Head News; Fort Worth–Quarter Horse News.

William S. Morris, III
Chairman & CEO
Morris Communications Corporation

Paul S. Simon
President
Morris Communications Corporation

Richard E Condon
President
Naegele Outdoor Advertising, Inc

A. Wayne Lamm
National Sales Manager
Naegele Outdoor Advertising, Inc

Commercial printing for business and industry is provided by MCC's publications divisions: Hartwell Publications, Southwestern Publications and St. John's Publishing.

Located in Texas, Florida and Georgia, these companies specialize in web and sheetfed offset printing of advertising circulars, textbooks, telephone books and high quality printing of all types.

Compudat is MCC's systems and services organization, providing intercompany EDP services; in addition to handling commercial programming for industry, government, business and agribusiness throughout the Southeast, Texas and Alaska.

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- GSA Greenville, SC (803) 242-1900 Spartanburg, SC (803) 583-1900 Asheville, NC (704) 252-1900
- Gastonia, NC (704) 867-7300
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versary of the Highway Beautification Act, this year also marks significant changes within the outdoor ad industry. In July, Gannett Outdoor Group, New York, formed the Outdoor Network USA with 21 other outdoor companies (AA, July 29), offering advertisers and agencies a nationwide system of outdoor companies in 75% of the top 100 areas of dominant influence.

Gannett's claim that nearly 40% of the nation's outdoor boards can be bought with a single phone call and only one invoice spurred more innovation.

Asch Advertising, according to Richard Asch, always has been able to service clients with the one phone call-one invoice outdoor buy, but since the Outdoor Network USA debut, even more services began offering their own versions.

Creative Marketing Services, Augusta, Ga., developed a computerized outdoor rates database to help advertisers, agencies and outdoor plant operators look into major markets and more smaller ones all over the U.S. The brainchild of CMS president Alice Vantrease, the database gives rate information by state, county, city, area of dominant influence and standard metropolitan statistical area.

The program features the one phone call-one invoice service to every outdoor company in the U.S., and like Outdoor Network USA, production costs can be included in estimating the buy.

More and more media companies are finding outdoor plants and networks to be attractive investments. This summer, Savannah, Ga.-based Morris Communications purchased Naegele Outdoor Co., Minneapolis, for an estimated $400 million.

Metromedia Inc., this summer rumored to be selling Los Angeles-based subsidiary Foster & Kleiser, is reopening the company's Detroit sales office.

Changes at the upper level of the outdoor industry have filtered down to local plant operators, Mr. Creel says.

Plant operators are updating their signs, physical structures and facilities. Plant operators are more environmentally sensitive, he says, and will landscape a board's site. That's because, in his view, good-looking outdoor structures "enhance that city's business reputation. It reflects well on the community, and more businesses will want to use outdoor ads."

On the legislative front, the outdoor industry faces escalating attacks. Congress this summer held hearings to talk of banning the industry's two biggest spenders, liquor and tobacco marketers, a loss of more than $260 million annually to the industry.

In Washington, a 2-year-old lobby called the Coalition for Scenic Beauty is pressuring Congress for tighter controls and regulations on the outdoor medium.

The coalition, together with other environmental and consumer groups, contends the outdoor ad industry, represented by the OAAA, has emasculated the Highway Beautification Act through amendments benefiting the medium and not the public.

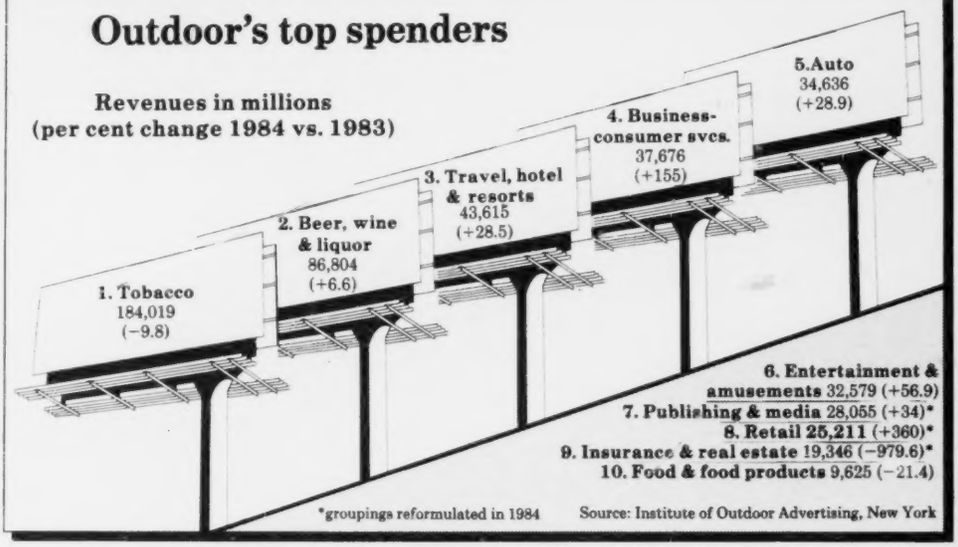
Sen. Slade Gorton, (R., Wash.), recently introduced a bill that would prohibit placement of new outdoor boards along federally funded highways and roadways and calls for amoritization of the existing boards, phasing them out within a five-year period.

The bill also would eliminate an outdoor company's right to cut vegetation obstructing signs and would turn all cash compensation matters, a standard practice now handled by the federal government, over to state agencies for removing boards from federal highways.

(Continued on Page 22)

Outdoor's top spenders

Revenues in millions
(per cent change 1984 vs. 1983)



6. Entertainment & amusements 32,579 (+56.9)
7. Publishing & media 28,055 (+34)*
8. Retail 25,211 (+360)*
9. Insurance & real estate 19,346 (−979.6)*
10. Food & food products 9,625 (−21.4)

*groupings reformulated in 1984

Source: Institute of Outdoor Advertising, New York

TAB

The Traffic Audit Bureau, Inc.

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Competitions provide positive exposure

France

By Claire Wilson

A visitor to Paris in June, designated National Advertising Month, will see outdoor boards in as much color and prominence as the traditional sights of the city.

The city will host the second annual International Outdoor Advertising Competition, open to advertising creatives around the world.

As many as 10 advertising exhibitions are planned for both the public and the professionals, but emphasis is on public participation. "The public is, after all, the target for advertising, isn't it?" says Philippe Benoit, director of Agora, Paris, the company charged with promoting French outdoor advertising.

As beautiful a backdrop as Paris will be, however, it will be difficult to top Nimes, the site of the first international contest. For three days last June, the picturesque hamlet, with some of France's best known Roman ruins, was transformed into a mecca of outdoor advertising. Outdoor boards and transit ads were mounted all over the city.

Claire Wilson is a Paris-based ADVERTISING AGE *correspondent.*

J. Walter Thompson London's campaign for Persil detergents, by illustrator David Fairman, took the grand prize for the competition.

Twelve international judges reviewed 713 entries from 16 countries to name winners in 19 categories, plus the grand prize.

The classifications for the winners are the same as for the American OBIE competition, without classification by size or application. "The only criteria is that they appear on the street," Mr. Benoit says.

Before the event, contest organizers posted promotional no-poster posters. The outdoor boards by References Saatchi & Saatchi Compton, Neurilly, France, featured a life-size board installer seated on a stool in the corner. Scrawled across the top, as if in apology for his idleness, was the legend: "The poster's in Nimes."

Outdoor companies donated space with an estimated value of $60,000 for 100 placements in Paris in March and the end of May.

Entries for the first contest were sent by outdoor advertising associations in each participating country. In 1986, agencies will be invited to send entries for a fee of about $50 each.

New rules will allow more than one prize per category. "We found ourselves with several good posters in a particular category and limited to just one prize, or in some cases, with no deserving winners in a category, [we were] faced with making a selection and an award anyway," Mr. Benoit says.

Organizers came by the idea to begin an international competition, as is often the case in France, over dinner.

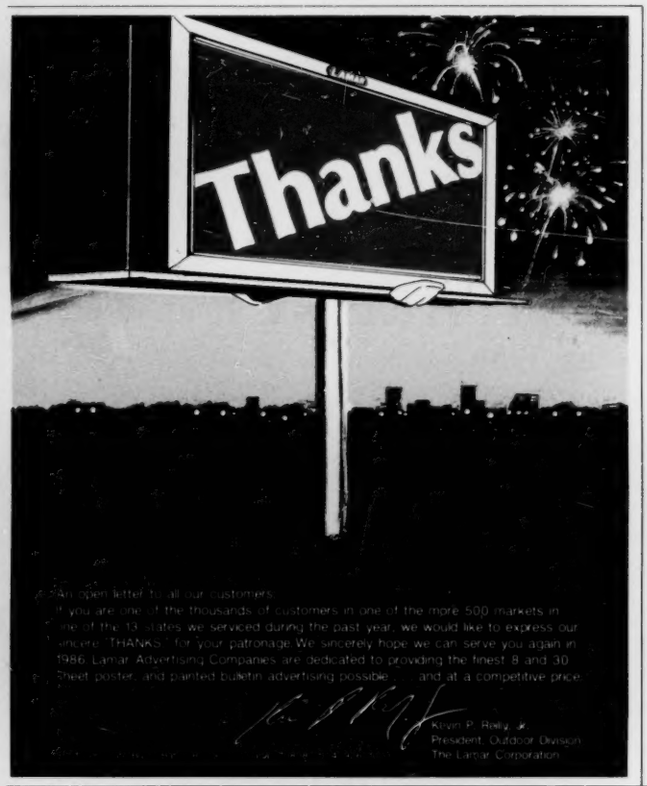
Agora and others in the outdoor industry had been organizing the French Advertising Festival in Corsica each September for 12 years. As French advertising and media become more international, with the invasion of satellite tv, foreign investors in land-based tv, the purchase of French agencies by Americans and the export of French agencies and media like Filipacchi's *Elle*, the idea for an interna-

Open Publi created this board for Armani, a winner in the apparel category in Italy's first outdoor board festival.

Italgas' board from Gruppo G. Comunicazione won in the miscellaneous category in Italy's contest.

Promo's designed this winning food category board for Gran Premio in Italy.

Persil campaign from J. Walter Thompson in London won the grand prize in the International Outdoor Advertising Competition, promoted by boards from References Saatchi & Saatchi Compton.



Battles

(Continued from Page 21)

All of this is seen as unfair and unnecessary regulation by the OAAA and members of the outdoor industry. Local disputes with outdoor advertising should be settled by local municipalities, an OAAA spokesman says.

Also, the right to operate an outdoor plant in any community is protected under the First Amendment as freedom of speech, Mr. Creel says, echoing the OAAA's stand.

Any amortization of outdoor boards amounts to seizure of private property by the government, and the OAAA and outdoor plant operators "are working very closely to defend their right . . . as property owners and corporate citizens, to operate the medium in commercial and industrial areas," Mr. Creel says.

Numerous articles have appeared this year in national consumer and newsmagazines, stirring public outcry against "billboard blight." The most reactionary article, according to Mr. Creel, ran in the June issue of *Reader's Digest*. That article, written by a contributing editor of the magazine, called the outdoor ad industry "parasitic" and urged readers to contact the Coalition for Scenic Beauty in support of Sen. Gorton's bill.

But the irony of the situation, says Foster & Kleiser's senior vp-eastern sales director John Mathis, is that at the time of the article, *Reader's Digest* had purchased the outdoor board directly across from the main entrance to Procter & Gamble in Cincinnati.

Reader's Digest's outdoor campaign ran from March through June, Mr. Mathis says.

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Editor's note: With agency creative departments and media departments clearly working more closely than ever, ADVERTISING AGE *Thursday* is helping their collaboration blossom.

Creatives and media directors, planners and buyers find they must meet more frequently to work out new creative solutions to the challenges posed by new media options such as 20-second and 15-second tv commercials, syndicated tv and radio packages, cable and cassette opportunities.

To assist them in their work, AA's "Magazine of the Creative Process" today expands its coverage and analysis of developments that relate to creative/media departments' disciplines.

Each Thursday, this "MediaWorks" page—supervised by New York-based news editor Craig Reiss—will include late information on television and radio availabilities, interpret tv ratings and discuss the meaning of the changes that are rapidly taking place.

In addition, "Street Talk" *(see Page 3)* provides agency media and creative executives opportunities to go on record with their views about events that relate to their clients' interests. ■

TV AVAILS

A weekly listing of tv programming that still has commercial availabilities open in the next few weeks.

"Hollywood Reporter," a Monday-through-Friday strip clone of Paramount's "Entertainment Tonight," has cleared 80% of the U.S. and is sold out for its Dec. 23 debut week. Columbia Pictures is producing the show with the *Hollywood Reporter*. LBS Communications, New York, is handling distribution and sales, and says it could juggle some advertiser scheduling to get a late-comer or two into the premiere week. No pricing revealed.

"Elvis: The Echo Will Never Die," a one-hour special on the rock 'n' roll legend who never got this much coverage when he was living, is scheduled for broadcast between Jan. 4 and Feb. 9. All American Television, New York, has already cleared the special in 85% of the U.S. and is just now hitting the streets to sell time.

BILL BOGGS

They're asking $18,000 per 30 seconds. No advertisers are signed yet.

"The Boy King," a one-hour dramatic special on the early life of Martin Luther King, is set for syndicated broadcast between Jan. 11 and Feb. 16. Actor Howard Rollins, who played the lead role in "Ragtime" and was up for an Oscar for his role in "A Soldier's Story," plays the young Dr. King. All American Television, New York, is handling distribution and sales. They're looking for full or half sponsorships; $300,000 or $150,000, respectively. All American has just started selling the show.

"Comedy Tonight," hosted and co-produced by New York tv celebrity Bill Boggs, the late-night Monday-through-Friday strip show has nine 30-second spots still open through December. Orbis Communications, New York, handles distribution and sales for the comedy talent showcase show, which has cleared in 105 markets covering 78% of U.S. tv households. Rate card is $5,500 per 30 seconds with a 2.0 rating guarantee. Procter & Gamble and Bristol-Myers are among the advertisers that have already purchased 327 spots in the series.

"Kids Inc.," a half-hour syndicated by Orbis Communications, has one $14,000 spot for the week of Dec. 16. It carries a 3.5 rating guarantee. Mattel Inc. and Mars Inc. are among the sponsors.

"Break the Bank," the Gene Rayburn-hosted game show, is cleared in 65% of the country and has four spots open in December. Orbis Communications is the barter syndicator, asking $4,000 per 30 seconds and giving a 2.0 rating guarantee. ■

ON THE DIAL

Upcoming radio specials and new programs or syndicated services.

"The Jazz Show with David Sanborn," a new one-hour weekend contemporary jazz show from NBC Radio Entertainment, New York, starts Jan. 5. Sanborn, who started with the Paul Butterfield Blues Band and now has nine solo albums to his credit, will perform as well as host other jazz musicians. No advertisers

D. Sanborn

signed as yet.

"Diet Coke Presents Live from L.A.," a 60-minute weekly show from LBS Network, New York. Diet Coke is the major sponsor. The show will have music, tv and movie stars before a studio audience taking telephone calls from listeners. No other sponsors yet. LBS Network is a unit of LBS Communications.

"Heart & Soul" is a new 24-hour format from Satellite Music Network, Dallas, geared to urban audiences and the 25-to-49 age group. Researched by Strategic Radio Research, Chicago, it mixes oldies with Motown and contemporary artists with strong cross-over appeal. SMN says initial results on 17 stations show an even split among black and white listeners. No national advertisers yet. ■

REISS'S THESIS

Super Bowl order changeth

By Craig Reiss

The Old Guard sports advertisers are sitting out Super Bowl XX in significant numbers.

The market is weak.

The new multidimensional man is watching prime time.

There's more sports on the air than ever.

And there's no way the Old Guard—especially its U.S. car maker contingent—is going to pay 10% more than last year's $1 million-a-minute to get reasonably good tickets to the game.

As fate would have it, the Old Guard takes its hard line in the season NBC gets the Jan. 26 championship game. All year long the NBC Sports sales force has argued that the soft sports market is the creation of the buyers' propaganda machine. Softness is determined by the lack of buyers, and NBC says if the Old Guard doesn't want it—at its price—the New Guard will.

The way NBC formally *announced* its Super Bowl was sold out—and at its asking price—betrays just how seriously NBC is taking this latest media showdown.

It's as if NBC decided to rub the sellout in the noses of those who had passed on the game. The secrecy that covered NBC's new Super Bowl client roster—the network said the deals included promotional tie-ins, and it wanted to let the advertisers release their own details—also spoke volumes about what it took to find elasticity in the advertiser market.

The flip side of the NBC I-told-you-so is the assumption that the New Guard simply does not know any better and is paying the freight. Sooner or later, they'll wise up. To which NBC must reply that, by that time, it will cost the Old Guard even more to get back in the game than they saved by dropping out.

So the questions now become: Will NBC's new roster of Super Bowl advertisers stick with sports beyond this one big event, or is NBC dealing with a one-night stand, an aberration in the sports market? Are the new Super Bowl advertisers big enough to make up for the loss of the automotive exclusivity category (exclusivities bring premiums, and such deals usually spread to other, softer, programing). With Stroh bowing out and Miller passing, will Anheuser-Busch keep paying premium rates to freeze out Coors? What advertiser category is strong enough to counter the loss of last year's computer marketer competition? If AT&T retrenches, can GTE Sprint pick up all the slack?

My money usually goes with the guys writing the checks, and the bigger the check they write, the more I bet with them. ■

TV POWER SHARES

The following chart lists network tv shows that won their time periods, ranked by audience share dominance. It is a reflection of how decidedly a particular show defeated its immediate competition and reflects the program's dominance of available audience. The numbers following the program name are the amount of share points by which the program defeated the second-place show during each week shown. An indicator of 10 or more is considered "dominant," while 5 to 10 is considered "good." Anything less than 5 is a "borderline" victory. *Source: Nielsen National Overnight Ratings.*

Show	Week ending	12/6	11/29	11/22
DOMINANT WINNERS				
1. "The Cosby Show" (NBC)		32	28	24
2. "Family Ties" (NBC)		25	23	20
3. "Dallas" (CBS)		22	12	15
4. "Monday Night Football" (ABC)		21	-5	-1
5. "60 Minutes" (CBS)		20	22	22
6. "Golden Girls" (NBC)		16	18	13
7. "Sunday Night Movie: Perry Mason Returns" (NBC)		16	-8	-2
8. "Miami Vice" (NBC)		14	7	5
9. "Dynasty" (ABC)		13	13	16
10. "Murder, She Wrote" (CBS)		13	8	DNA
GOOD WINNERS				
11. "Facts of Life" (NBC)		11	13	13
12. "227" (NBC)		10	13	8
13. "Cheers" (NBC)		10	1	8
14. "Gimme a Break" (NBC)		8	10	11
15. "Love Boat" (ABC)		7	-5	-8
16. "Night Court" (NBC)		6	DNA	4
17. "Highway to Heaven" (NBC)		6	11	6
MARGINAL WINNERS				
18. "Hotel" (ABC)		5	DNA	DNA
19. "Knot's Landing" (CBS)		3	3	7
20. "Spenser: For Hire" (ABC)		3	-12	-3
21. "Moonlighting" (ABC)		3	-7	0
22. "Webster" (ABC)		3	4	2
23. "Scarecrow & Mrs. King" (CBS)		3	0	2
24. "Mr. Belvedere" (ABC)		2	3	0
25. "Who's the Boss" (ABC)		2	2	1
26. "A-Team" (Second ½ Hour) (NBC)		2	-1	3

BEHIND THE SHARES

NBC's **Cosby Show** is not only *the* dominant show on tv, but it continues to beat its direct competition by increasing margins. **Cos** became the first show this season to score 54 share points. Its 32-point margin of victory last week almost deserves its own category of winner. . .**Family Ties,** which follows **Cosby,** is the luckiest show on tv. **Ties** also is tracking upward. . .**Dallas** made a 10-share domination jump against its regular competition, an especially impressive surge for such an established show. . .Tell ABC it was losing Cosell and not the poor schedule. **Monday Night Football's** Bears-Dolphins game gave the show a 26-share domination turnaround; the game had not won its time period in a month before that. . .**60 Minutes** continues as the strongest, steadiest audience deliverer this side of **Cosby**. . .**Golden Girls** has steadied after suffering under the weight of ABC's **North and South.** It's a certified new hit for NBC. . .Can **Perry Mason Returns** be far off as a regular series? The NBC made-for-tv movie was the first time-period winner for its **Sunday Night Movies** in a month, and **Perry** beat up on the competition. . .**Miami Vice** had its strongest week in a month, as Sonny Crockett remembered Vietnam, a la Thomas Magnum. . .**Dynasty** continues rolling along, showing no signs of weakening. . .**Murder, She Wrote** is back to its usual strength after a slight slip following a preempted week. . .**Facts of Life** is doing consistently well, although it's no **Cosby**. . .**227,** riding the strength of **Golden Girls,** has recovered from the **North and South** setbacks. . .**Cheers** had a 9-share domination rebound last week. . .**Gimme a Break** keeps winning handily. . .**Love Boat** makes the charts for the first time in a month, and ABC starts a letter-writing campaign to NBC pleading, "Don't cancel **American Almanac.**" Oh, the power of the network news department in prime time. . .**Night Court** seems to have settled as a comfortable, though not formidable, winner in its Thursday slot. . .**Highway to Heaven** blipped two weeks ago, settled back into regular winning margin last week. . .**Hotel** had not been seen in a month, then comes back to win its time slot against **The Equalizer** and **St. Elsewhere**. . .**Knots Landing** is edging out a narrow victory every week. . .**Spenser: For Hire** got a new time period and showed its first victory, a 15-share-point domination turnaround.

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